



## ON RECORDS

With record materials available again and many new companies entering the popular record field, radio is becoming the number one showcase for the disc makers. At last count there were 240 companies putting out records, (many of them very small), and most of them are now anxious to supply free copies of their releases to radio stations. Some of the IBS stations are now receiving releases from one or more companies, and most stations can get them by asking the right people. Attached is a list of the major companies and their specialties.

Unfortunately, classical records are difficult or impossible to get because of their higher cost and limited market, but a campus station certainly has a good argument is asking for them---students buy several times as many classical records as the average radio audience.

First decide what types of music your station can, and will, use. Don't risk antagonizing companies by ~~wasting~~<sup>T</sup> their gifts. The discs are the companies' half of a simple deal. In return, they expect you to play the numbers over the air. Once you have convinced them that your audience will buy enough to warrant their expense, they will be only too glad to keep you supplied with the latest releases. Some of the smaller companies will even allow you to dig back into their catalogue and request a few of the back numbers.

After you've selected the best bets from the list of companies, put on your best business manners and really 'sell' your station. With the big national companies (Victor, Columbia, Decca a) free records must usually be secured from the distributor who handles the territory where your station is located. If you don't know who he is, ask your local dealer.





With smaller companies, the manufacturer is also the distributor. Write a letter to the Promotion Director and tell him facts about the prospective use of his product. Tell him what shows (type, length, number of times a week) they'll be used on. If you're getting records from other companies, tell him that (but you needn't give the companies' names). Tell him that your audience is exclusively college students, the ideal hand-picked group for recorded music. Make it clear that your station is a non-profit group. It goes without saying that all correspondence shall be on your business stationery.

By playing the record over the air and identifying tune and artist, you are completing your end of the deal. There is no obligation to identify the record company, since this is "advertising." Tune and artist establish all the prospective buyer has to know.

It's surprising how little the recording firms know about public tastes in music, except by their reflection in sales figures. If Someone qualified to know could write an occasional note to the companies telling them of the campus reaction to their releases, it would help to cement relations. If you have a "Campus Hit Parade," you could send the results to all companies whose records you get. It will let them know that their records are reaching a discriminating audience.

Joel Chaseman

David Linton





## Major Record Companies

( Comments and evaluations by courtesy of Joel Chaseman of Cornell)

- COLUMBIA Recording Company, Bridgeport, Conn. (try local distributor)  
Well established member of the Big Three; includes Dinah Shore, Sinatra, bands of Les Brown, Woody Herman, Harry James, up-and-coming Elliot Lawrence, Wonderful fidelity, but dead studios and easily worn surface. Intelligent orchestral backings on vocals.
- DECCA, 50 West 57th Street, New York City (try local distributor)  
Member of Big Three; has Bing Crosby, Helen Forrest, Dick Haymes, Andrews Sisters, Guy Lombardo, Lionel Hampton, Jimmy Dorsey; terrible surfaces, studios, artist's material. Slipping.
- VICTOR, Camden, New Jersey (try local distributor)  
Also one of the Big Three; contracts with Perry Como, Tex Beneke, Tommy Dorsey, Vaughn Monroe, Spike Jones; about the best all-around.
- CAPITOL, 1 East 57th Street, New York  
Smart and progressive under prexy Johnny Mercer; stable includes Mercer, Jo Stafford, Stan Kenton, King Cole Trio, Andy Russell; great studios, good surfaces (vinylite furnished to stations), artists mostly newcomers.
- MAJESTIC, 29 West 57th Street, New York City  
Fast moving outfit which doesn't miss a bet; has Louis Prima, Three Suns, Mildred Bailey, Jimmie Lunceford, James Durante; mediocre recording technique, poor surfaces (but stations get vinylite), crowd-pleasing, commercial discs.
- MUSICRAFT, 40 West 46th Street, New York City 19  
Sharp, expanding crew; Artie Shaw, Duke Ellington, Mel Torme, Dizzy Gillespie; good surfaces, fair studios. They're on the way.
- SIGNATURE, 601 West 26th Street, New York City  
Has good future under 24 year old president Bob Thiele; trying hard to sign name talent; has Monica Lewis, Shorty Sherock, Johnny Bothwell; fair recordings; has featured jazz, trying to branch out.
- KEYNOTE, 522 Fifth Avenue, New York City  
One of the biggest jazz firms; mostly pickup crews; the jazz is New York and Chicago variety, tastefully done with little regard to surfaces or studios.
- MERCURY, 839 South Wabash, Chicago, Ill.  
Chicago group, trying hard to hit top; has Buddy Rich and Errol Garner among jazz names; poor recording, balance, studios.
- SONORA, 730 Fifth Avenue, New York City  
Pop and semi-classical releases; Jerry Wald, Raymond Scott; fair recordings, uneven; no promotion technique, making records seem stepchild of big Sonora radio business.
- COMMODORE, 415 Lexington Avenue, New York City  
Long established jazz firm, specializing in Dixie and Chicago. Good Records.
- CONTINENTAL, 265 West 54th, New York City 19  
Expanding firm with five release divisions (you may ask for one or several): Jazz, Popular, Polka, Western, and International. Has tremendous facilities, good product, few names.
- BLUENOTE, 767 Lexington Avenue, New York City  
Six-year old Jazz firm, with all types of jazz used; good recordings, fair studios; enjoys "discovering" solo-men. Very clear label, with all sidemen listed.
- ARA, 313 West 57th Street, New York City  
Hoagy Carmichael's firm, featuring him; terrible surfaces; trying hard, especially with sales-appeal gimmicks. These won't replace music, however.
- APOLLO, 615 Tenth Avenue, New York City  
Large jazz company, slowly expanding from colored field to more varied product; bad surfaces, balance, studios, material.
- COSMOPOLITAN, 745 Fifth Avenue, New York City  
Medium firm, in field strictly for mazuma; Larry Clinton, Tony Pastor, Hal McIntyre, under contract; poor recordings and balance.
- SUPERDISC, 610 Fifth Avenue, New York City  
Small indie; poor facilities, pickup groups, unknown talent; poor quality





DISC, 117 West 46th Street, New York City

Jazz, foreign, and classical; small firm; fair quality, all things considered.

MANOR, Clark Record Company, Newark, New Jersey

HAMPTONE, 40 West 46th Street, New York City

HUB, 565 Fifth Avenue, New York City

Vestpocket jazz with pickup groups; usually poor pressin s in balance, and surface, facilities.



